

VOICE OF THE PULPIT

SUGGESTIVE DISCOURSE CONCERNING VISITATIONS FROM GOD.

Rev. C. M. Addison, Rector of Christ Church, Fitchburg, Mass., Says They Are Not Always Calamities.

And there came a great fear on all; and they glorified God, saying that a great prophet is risen up among us; and that God hath visited His people—Luke vii, 16.

When sorrow and trouble come to us, ought we to say of each that it is a visitation from God? That is the common phrase for such things they are "visitations."

In the verse I have chosen we find this same word; and in the story in which it occurs we have a chance to see whether Christ would have us agree with the popular idea or not.

The story tells of the bringing to life again of the widow of Nain. Just outside the gate of the city, between the walls and the cemetery, Jesus was met by a funeral train. A poor mother—a widow—who had been left with an only son, had been "visited by God," as her neighbors said. The son had been taken away from her; she was utterly alone. It was one of the saddest of funerals, and clearly "a visitation," any pious neighbor could see that.

What will Christ, the son of God, say about it? Will He go to the widowed mother, and say: "This is a visitation from God? He has punished you severely. You must bear the punishment without questioning, because it is God's will?" No! "When the Lord saw her, He had compassion on her, and said unto her: Weep not. And He came near and touched the bier, and the bearers stood still. And He said: Young man, I say unto thee, Arise. And he that was dead sat up and began to speak." Then it was that a strange fear, a holy awe, fell on the crowd of mourners, and they glorified God and said that God had visited His people.

Here was a strange reversal of their thought. That death which they had been saying was God's visitation and God's will, was found to be opposite to His will, and the visitation—by the miracle of Christ—was found to be in the raising from the dead, instead of in the killing. It was not God's will that the mother should lose her son, and so, when he visited her in Christ, He gave him back to her again.

It is true that, in the Old Testament, a visitation from God was always a calamity; God interfered to punish. But in the New Testament the word "visitation" is never used, except to denote the love and goodness of God. His coming to save is his only visitation. Those opening words of the hymn, "Benedictus," in St. Luke, express the whole teaching of the gospels and epistles: "God hath visited and redeemed his people." He visits to redeem.

And so Christ comes to the widow of Nain and says, as clearly as any act can speak: This death of a young man, a boy in the flower of his youth, is all wrong; it is a terrible evil; let me show you what God thinks of death and sorrow and pain. This is what He says by touching the coffin; by turning the mother's grief into joy, it is just the opposite of what they had thought. Evil had visited them before; now God has visited them.

Therefore I say that, to try to comfort the mourner with the statement that God sends trouble, is to offer a medicine that is really a poison; it is to give an explanation at any rate, that does not explain. It is a false humility that will claim every ill as a deserved punishment; it is a foolish sophistry to make believe that evil is a good thing for us, and it is a satisfaction of our human nature to say we are ignorant. Let us do not know a thing; let us not see it. Good may come out of it afterward, but that will depend entirely upon how we use it.

No. Let us believe that God is good. If He is, this superficial mystery is solved by being done away with altogether. Let us be sure that, when God visits his people, it is to save, not to destroy; it is to give health and peace and joy, not pain and sorrow. But somehow I say, Are you not saving God's goodness at the expense of His power? If He is so good, why does He permit it to come? Why does He not wipe it out altogether? A man throws himself over a precipice, and is dashed to pieces, an ocean steamer dashes on the rocks in a storm and her passengers are drowned, an epidemic breaks out and destroys thousands of innocent people. Are not all these in accordance with what we call the laws of nature? Did not gravitation kill the man, drowning the passengers, the disease the children? I say no. The laws of God—that is, the way God works in nature, are perfect and beneficial; we only suffer when we disobey these.

The drunkard says: "This burning disease, this excruciating agony, is God's of disobeying God's law. The mother loses her daughter to a dance, lightly clad, on a cold night, and when she suffers of pneumonia, wonders how God could so punish her. But the truth is, the mother killed the child, and not God.

If the cholera comes here next summer it will not come because God sends it, but because our boards of health send it an invitation and every great landlord and careless tenant; make it hospitable and come. If the dam above Johnstown breaks it is because the engineer made a mistake or the contractor cheated in his materials. I think nothing is plainer than the fact that when we obey God's laws anywhere we suffer, and that, if we violate them, we do not lay the blame on God, whose will, expressed so clearly by natural laws, is most evidently that by keeping those laws men should not suffer.

In a certain true sense, whatever befalls us is according to law. God made the law, and to break it is to suffer. But God does not come down and deliberately inflict the punishment. The broken law avenges itself; just as when a man recklessly entangles himself in a moving belt in a shop, and gets torn limb from limb. There is no direct intervention of God, no visitation from Him to punish the man; the engine relentlessly moves on, and the man is killed. We not only cannot blame God for the accident—we cannot really say that God did it; the law that a man cannot be around without a shaft with impunity is a good one; if a man is killed, it is his doing, and not God's.

I think these things are true. I think it will be a help to our knowledge of God and to our love for Him to consider that if a brakeman is crushed between two cars it may be his fault and it may be the fault of the management. He is called a visitation from God. And when we have stopped putting off the blame on God we may go on to put it where it does belong, and so help the world to be saved from the consequences of recklessness and cupidity.

But there is one more point to be considered. Here we are; here are evil and suffering right in our midst, and we must believe that God is here, too, right in our midst. Lay the blame where we will, we know that death and disaster will come for many a year, if God does not will it; if He punishes us under it; if He is omnipotent and able to stop it, why does He leave us to suffer?

"The sting of death is sin," i. e., the cause of all the suffering of the world, from Adam to us, lies in the sin of all the world, from Adam's sin to yours and mine. And God is more the author of sin than He is of suffering.

ART OF ADVERTISING

AN EXPERT ON THE VALUE OF INDIVIDUALITY AND IDENTITY.

Conspicuousness Does Not Depend Upon Size—It Is Desirable to Maintain a Degree of Uniformity.

If you were the only man advertising you would have very little time of it. You could put your advertisement in type discernible only by a microscope or you could put it in type so big that three letters would fill a page. People would read it all the same. It might be in the patois of the bawler or it might be in the highest style of Johnsonianism, it would be a glossary for interpretation; it would be read. But, most unfortunately, you are not the only man advertising; everybody is advertising—this is the age of advertising.

People saw the advantage of advertising centuries ago. They were not slow to find out that if they wanted people to know what they were doing they must tell them. If you want your advertising to be seen, therefore, it must be individual—it must be different from the advertising of others, for if you run along in the worn groove comparatively few people will give you any heed.

A very good rule to follow in putting out your advertising is to see what other people are doing in the same medium or in the same line and do something different. For instance, if you are expecting to put out some advertising in your local paper, look the paper over carefully and see if most of the advertisements in it are of much alike. If they are, cut yours according to a different pattern. If they run to big type try some small type yourself—long primer or small pica, or even brevier. If the other advertising is pretty densely black, give your own plenty of white space.

If nobody else is using borders go in for borders. If the other advertising is all straight up and down try some of the oblique style yourself, with your head lines in the upper left-hand corner and your firm name in the lower right-hand corner. If no one else is using illustrations by all means illustrate your own. Advertising will give you a marked individuality; and if others are advertising in broad generalities be specific, very specific.

The conspicuousness of an advertisement does not depend upon its size. If you have a large department store with five hundred counters to advertise, you will need a page to do it; but if you have just one thing to advertise—suppose it is a cough medicine—don't take a page. You can do much better with the same outlay by advertising on a half or a quarter page, for if you have a whole page people will skip that page entirely. If you have a quarter page and the rest is reading matter, they will read all around your ad and necessarily absorb quite a little of it simply from proximity.

DRAWING THE LINE. But while individuality in advertising is a very desirable thing, there must, of course, be some bounds set to the rule. It is not all right, for instance, to advertise in a way that is unbecomingly vulgar, or that is unbecomingly untrue. For instance, we all admire individuality in dress, but if a man were to walk down Broadway in a pink overcoat and a pair of vermilion trousers, he would be very likely to call down upon himself quite a good deal of unfavorable comment; and in advertising, too, there should be a line. It is most desirable to be original and individual, it is certainly not desirable to affect eccentricities in bad taste. Don't, for instance, attempt a weird and bizarre style of English, thinking that people will imagine it clever. Here is an illustration taken from a recent copy of a weekly journal, of what I mean by "bizarre English":

"You can have no doubt of the doubtless quality of our undoubtable boots, shoes and rubbers, without doubt always promptly delivered. Shoes of doubt make doubtful profit customers. The quality of our undoubtable boots!" It is advertising of this kind that fills a man with sorrow that he did not live back in the days of Shem, Ham and Japheth, before advertising was.

Don't affect such an individual style of setting that it will be difficult to read—of a style that has occasionally noticed that is particularly unreadable, and which, unless a man is very hard pressed for something to occupy his time, he will never stop to decipher. That is the perpendicular style, having a sentence run down a column with only one word, or a line, instead of running across from side to side. In striving after individuality don't give your competitors any advantages. Don't avoid good things because they have them. Make your advertising different from your neighbor's, but be sure that the difference is all in your favor. It is most desirable to be as individual as possible, never let your individuality run to the extreme of bad taste. It is better to be commonplace and in good taste than to be original and offend.

IMPORTANCE OF IDENTITY. Having secured individuality, the next step is to establish your identity. Have something about your advertising that will enable the regular reader of the paper to recognize it on the fly, so that even if he doesn't read a word of it he will say, "Ah, there is Tompkins's ad. Great advertiser. Must be doing a big business. I'll have to get in there some day and see his place." Let your advertisement always have certain marks of sameness, a certain similarity of manner, though you keep the matter constantly on the change. Sameness and change—these two must go hand in hand in effective continuous advertising. You keep the same store year after year and the same firm name, but your goods are changing every twenty-four hours, and your counters present new bargains—or ought to—every time your customers come in. You are very careful to preserve the identity of name and location, and you are equally careful to have your offerings continually new and fresh. Carry out the same idea in your advertising. Change the matter daily, and yet keep your advertisements so much the same that anybody who has ever seen one of your advertisements will always recognize them.

It is not difficult to accomplish this advertising identity. Keep the same place in the paper. Select your position carefully and then keep it. Adhere to the same general arrangement of composition. You can preserve your identity if you choose by means of a distinctive border or a certain trademark which, however, should not take up too much space. Adhering to about the same space each day—except on special occasions when you may well enlarge your borders—is also a good way of making people familiar with your advertisements. Putting your headlines always in the same type and the text of your advertisement in some other unvarying type—particularly if you use type not found in other advertisements—will give your announcements a recognizable individuality.

FAIR OF EFFECTIVE SAMPLES. The large New York house, one of the big department stores, the other a very considerable clothing house, whose advertisements are written by the two highest-salaried experts in New York, change their reading matter seven times a week, and keep their form—the general setting of their advertisement—unalterably the same. The clothing house has an ad about four inches long and rarely exceeding this length by more than an inch. An inch and a half or two inches of this space is occupied by an outline cut. Then come about ten lines, fifty or sixty words in small pica; never a head-

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line of any sort, the cut taking its place. The signature is in small pica caps, and the three addresses of its three New York stores are put in the lower left-hand corner in agate type. It is a small advertisement, and yet it is very effective advertising, for no matter how rapidly you are running through the paper you are bound to see this little ad, and after seeing it once or twice you can identify it in all places and at the greatest distance.

The other advertisement of the big department store is necessarily considerably more pretentious, and while every word of it, except the name and address, is changed every day, its general appearance is invariably the same. A head line in good sized type, twenty-two points or so, going across two columns; underneath about eight lines of italics in eleven point or twelve point type, also going across two columns, giving plenty of little daily chat, and the plunge into two single columns running half way down the page of description and prices, set in brevier. The two single columns widen at the bottom into a double column space for the firm name in script. The advertising of these two houses is considered by many people the best in New York. In fact, its most conspicuous feature is its individuality and identity.

A good many advertisers are always trying to conceal their identity. They are constantly springing new shapes and set-ups. Their advertising wears a perennial disguise. If your advertising is of such character that you have reason to think that people will avoid it if they know what it is, of course your best plan is to conceal its character as carefully as possible, or, better still, get something to advertise that won't need concealing. But if you are advertising something that people want to see it is as easy as possible for them to find you out. There is an accumulative effect in advertising which is very apt to be lost if you appear before the public in all sorts of shapes and guises, but which becomes of great value to the persistent advertiser who has so well preserved his identity that each day's advertisement is only another link in the chain that binds the public to him.

Individuality and identity in advertising, the individuality so agreeable that the public will always look for you and the identity so marked that it can never fail to find you, constitute two elements in advertising that are bound to carry it a great distance toward success.

JOHN P. LYONS.

THE STAGE OPHELIAS.

First Woman to Take the Part—One Ophelia Really Crazy.

With "Hamlet" scheduled to be given before American players for a revival this season, it is interesting to read the amusing and the entertaining anecdotes of the play given in that new volume of Shakespearean history and gossip, "Shakespeare's Herodotus," on the Stage. One of the stories of romance is as follows:

"There was a pretty picture at the Little Theater in Lincoln's Inn Fields on the cold December night of 1661, when charming Mistress Sanderson, as Ophelia, expressed her love in earnest to the ambitious young Hamlet, on the night of the banquet. She was beautiful and she was pure; he was handsome and he was upright. We may be sure their mutual adoration was not forgotten in the talk of the bit between the acts, as the orange girls ran hither and thither to receive with a smile the tappings under the chin, while their master stood by, and as the white ladies in the boxes welcomed the amorous glances of ardent swains around them.

"Miss Sanderson, through Davenant, had received the traditions of Ophelia's impersonation by the boy actresses before the revolution, but never, before her day, had women acted the role. The role of the surly of masculine actresses, even if a common ad accepted sight, must, sometimes have caused a gay laugh when old situations were created. Imagine, if possible, the scene of a young man, a soldier, a soldier when, after he had become impatient over the delay in beginning 'Hamlet,' and the Earl of Rochester behind the scenes to ascertain the reason, he was solemnly informed that the Queen was not quite shaved."

"Odds-bod!" cried the King, appreciating the point. "Beg her Majesty's pardon, we'll wait till her barber has done with her."

"The first Hamlet after the restoration really loved his Ophelia, so the second great Hamlet, Barton Booth, appeared with an Ophelia who was a real girl, and not a slave of love, and whose wise conduct broke him from the slavery of Bacchus. The beautiful woman was Mrs. Booth, according to the discriminating verdict of the younger Cibber; lovely in countenance, delicate in form, and moreover, a beautiful actress. In early life she had been a dancer, and a good dancer.

"For a moment the spectators were amazed at the sight of a woman in such a situation a murmur ran through the house, and then came the strained silence of wonderment as she continued to act. The scene was a scene of a young man, a soldier, a soldier when, after he had become impatient over the delay in beginning 'Hamlet,' and the Earl of Rochester behind the scenes to ascertain the reason, he was solemnly informed that the Queen was not quite shaved."

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WEDNESDAY AND THURSDAY

Will be busy days with us all. Every one has been delayed by the rains, and most likely there'll be quite a crush the last days. We are prepared to serve you well.

HINTS FOR GIFT-GIVERS

May be found everywhere in our establishment. Only a few can be given in a newspaper card, but a stroll through our aisles will almost surely solve the important question, "What to give."

Store Open Until 10 p. m. Until Christmas....

MEN'S FURNISHINGS

NEW LINES OF TECK SCARFS, 25c to \$1.
NEW DE JOINVILLE TIES, 35c and 50c
NEW FOUR-IN-HANDS, 25c and 50c
NEW WINDSOR TIES, 10c to 25c
SALE OF MEN'S WHITE SHIRTS
Good Muslin Night Shirts, neatly embroidered, full sizes, 39c
Better Dress Shirts, 49c and 59c
Domest Night Shirts, 50c and \$1.
MEN'S WHITE SHIRTS
Fancy bosom, White Laundered Shirts, 49c
Pique bosom, Laundered White Evening Dress Shirts, 75c
SPECIAL VALUES IN UNDERWEAR
New lines for Christmas presents.
Prices, 75c to \$5
NEW STYLES IN MACKINTOSHES
Newest styles in Men's Double Texture Mackintoshes, \$2.25
New line of Ladies' Mackintoshes, \$3, \$5 and \$10

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NEW FOUR-IN-HANDS, 25c and 50c
NEW WINDSOR TIES, 10c to 25c
SALE OF MEN'S WHITE SHIRTS
Good Muslin Night Shirts, neatly embroidered, full sizes, 39c
Better Dress Shirts, 49c and 59c
Domest Night Shirts, 50c and \$1.
MEN'S WHITE SHIRTS
Fancy bosom, White Laundered Shirts, 49c
Pique bosom, Laundered White Evening Dress Shirts, 75c
SPECIAL VALUES IN UNDERWEAR
New lines for Christmas presents.
Prices, 75c to \$5
NEW STYLES IN MACKINTOSHES
Newest styles in Men's Double Texture Mackintoshes, \$2.25
New line of Ladies' Mackintoshes, \$3, \$5 and \$10

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WEDNESDAY AND THURSDAY

HINTS FOR GIFT-GIVERS

May be found everywhere in our establishment. Only a few can be given in a newspaper card, but a stroll through our aisles will almost surely solve the important question, "What to give."

Store Open Until 10 p. m. Until Christmas....

MEN'S FURNISHINGS

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